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"The Mind of Evil"

by

Don Houghton

TX 20/2/71

FFF TX'71

EPISODE FOUR

Producer	:	Barry Letts
Director	:	Timothy Combe
Script Editor	:	Terrance Dicks
Designer	:	Ray London
P.A.	:	John Griffiths
A.F.M.	:	Sue Hedden
Assistant	:	Joan Elliott
Floor Asst.	:	John O'Shaunessy
T.M.1	:	Eric Monk
T.M.2	:	Graham Southcote
Sound Supervisor	:	Chick Anthony
Grams Operator	:	Gerry Burrows
Vision Mixer	:	Mike Catherwood
Crew	:	12
Costume Supervisor	:	Bobi Bartlett
Make-up Supervisor	:	Jan Harrison
Visual Effects	:	Jim Ward
Film Editor	:	Howard Billingham
Film Cameraman	:	Max Samett

****

STUDIO T.C.6

FRIDAY, 4TH DECEMBER (rehearse Eps.3 & 4)

1130-1300 Cam.reh.
1300-1400 Lunch
1400-1900 Cam.reh. (with TK.35 from 1430-1530)
1900-2030 DINNER and LINE-UP
2030-2200 TELERECORD INSERTS VTC/6HT/63450

SATURDAY, 5TH DECEMBER (Reh/record Eps.3 & 4)

1030-1300 Cam.reh.
1300-1400 LUNCH
1400-1800 Cam.reh. (with TK.34 from 1500)
1800-1900 DINNER
1900-1930 Sound and vision line-up
1930-2230 TELERECORD VTC/6HT/63223

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REVISED RECORDING ORDER FOR PRE-RECORDINGS ON 1ST DAY (EPS.3 & 4)

1. EP.3: Sc.13 Pg.15 Shots 40-41 (then RUN-ON)
2. EP.3: Sc.16 Pg.18 Shots 58-60 (then RECORDING BREAK)
3. EP.3: Sc.18 Pg.20 Shots 65-75 (then RECORDING BREAK)
4. EP.4: Sc.27 Pg.35 Shots 322-323 (then RUN-ON)
5. EP.4: Sc.27 Pg.36 Shots 329-330 (then RECORDING BREAK)
6. EP.4: Sc.28 Pg.38 Shots 339-340 (then RUN-ON)
7. EP.4: Sc.28 Pg.38 Shots 342-343 (then RECORDING BREAK)
8. EP.4: Sc.28 Pg.40 Shots 347-348 (then RUN-ON followed by END TITLES/SIGNATURE TUNE EP.4)
9. EP.5: Sc.1 Pg.40 Shots 351-352 (then RECORDING BREAK)
10. EP.4: Sc.26 Pg.35 Shots 318-320 (then RECORDING BREAK)
11. EP.3: Sc.40 Pg.39 Shots 159-179 followed by end titles EP.3 then RECORDING BREAK
12. EP.4: Sc.13 Pg.13 Shots 234-250 (then RUN-ON)
13. EP.4: Sc.14 Pg.14 Shot 251 (then RECORDING BREAK)
14.- EP.3: Sc.20 Pg.25 Shots 91-99 continue into
15. EP.3: Sc.21 Pg.26 Shots 100 " "
16. EP.3: Sc.22 Pg.26 Shots 101-102 " "
17. EP.3: Sc.23 Pg.27 Shots 103-104 " "
18. EP.3: Sc.24 Pg.27 Shot 105 " "
19. EP.3: Sc.25 Pg.28 Shots 106-107 then RECORDING BREAK and continue to
    Shots 108-109 then continue to
20. EP.3: Sc.26 Pg.29 Shots 110-111 (then RECORDING BREAK)
21. EP.3: Sc.28 Pg.31 Shots 115-121 (then RUN-ON)
22. EP.3: Sc.30 Pg.33 Shots 124-125

END OF PRE-RECORDINGS

Continue after this in script order
from beginning of Ep.3

EP.4

CAST LIST

Dr. Who .....JON PERTWEE
The Master .....ROGER DELGADO (+ film)
Mailer ....WILLIAM MARLOWE (+ film)
4 Prison Officers. .....BILL MATTHEWS
BARRY WADE
DAVE CARTER
MARTIN GORDON
Jo .....KATY MANNING
Dr. Summers .....MICHAEL SHEARD
Vosper .....HAYDN JONES
Capt. Mike Yates.....RICHARD FRANKLIN (FILM ONLY)
Sgt. Benton .....JOHN LEVENE (FILM ONLY)
Corporal Bell .....FERNANDA MARLOWE
Brigadier Lethbridge
Stewart.....NICHOLAS COURTNEY (+ film)
Charlie .....DAVID CALDERISI

STUDIO EXTRAS:

1st Prisoner/Unit Soldier.. DENNIS BALCOMBE
2nd " " ".....ROGER MARSDEN
3rd Prisoner..... WOLFGANG VAN JERGEN
4th " /M.O..... CY TOWN
5th " /Police Insp... RICHARD ATHERTON
6th Prisoner.....MARK BOYLE
7th " .....ALAN CHUNTZ
8th " .....MIKE STEVENS
9th " .....BILL HORRIGAN
10th " .....VAL MUSETTI
11th " .....MICHAEL CARTER

1st Prison Officer.....LES CONRAD
2nd " " .....LES CLARK
3rd " " .....GORDON STOPPARD

EXTRAS ON FILM ONLY:

DEREK CHAFER; RICKY LANCING; JOHNNY CLUMP; PAT DONAHUE; FRANCIS WILLIAMS; BILLY HORRIGAN; MAX DIAMOND; LES CLARK; BOB BLANE; LES CONRAD; MICHAEL CARTER; IAN ELLIOTT; DEREK MARTIN (fight & stunt arranger)
TERRY WALSH (stunts)
MARK BOYLE (stunts)
ROY SCAMMELL (stunts)
MIKE STEVENS (stunts)

TECHNICAL REQUIREMENTS:

Cam. 5 - ped. on rostrum
Cam. 1 - mole
" 2 - Ped.
" 3 - Ped.
" 4 - Ped.

4 booms
inlay/overlay
6 Monitors
captain stands

RUNNING ORDER

"The Mind of Evil"

Episode 4

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
1	TELECINE 1: (35") Stock opening film S/IMPOSE TITLES				
	REPLAY AT EDIT				
1	1. Int.Process Chamber	Eve.	Dr.Who	REPLAY	
2	2. Int.Corridor outside Process Chamber	Eve.	Prisoners(6) Mailer Master	B1 4C	201
2	3. Int.Process Chamber	Eve.	Dr.Who Master Mailer	2F C2 1A	202-210
4	4. Int.Condemned Cell	Eve.	Jo Summers Vosper Charlie	A1 3H	211
5	5. Int.Process Chamber	Eve.	Dr.Who Master Mailer	2F C2 1A	212-217
6	6. Int.Condemned Cell	Eve	Jo	A1 5C	218
7	7. Int.Prison Corridor Outside Prison Cell	Eve.	Dr.Who Mailer Master	B1 4C 1A	219-221
7	8. Int.Condemned Cell	Eve.	Jo	(2A) A1 1B	222
7	9. Int.Condemned Cell Corridor	Eve.	Dr.Who Mailer Vosper	3A F/rod	223
8	10. Int.Condemned Cell	Eve.	Dr.Who Jo/Master Mailer Vosper	2A A1 1B	224-228

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
9	11. Int.Condemned Cell. Corridor	Eve.	Master Vosper Mailer	3A F/Rod	229
11	12. Int.Condemned Cell	Eve.	Jo Dr.Who Mailer (VO) Vosper	2A A1 1B	230-233
	PRE-RECORD 1ST DAY (12) (after final scene Ep.3 Sc.40 with end titles)				
12.	13. Int.Process Chamber	Night	Master	5D 3F 2E C2 1J	234-246
	RUN-ON				
					247-250
	PRE-RECORD 1ST DAY (13)				
14	14. Ext.Corridor/Process Chamber	Night	Master	1E B1	251
	RECORDING BREAK (1st day)				
14	15. Int.Condemned Cell	Night	Dr.Who Vosper Summers Jo	2A A1 1B	252-259
	RECORDING BREAK (2nd day)				
				3H F/Rod	260
17	16. Int.Governor's Office	Night	Master Mailer	2C A2 1D	261-273
	RECORDING BREAK (2nd day)				
19	17. Int.Condemned Cell	Day	Dr.Who/Jo Vosper	2A A1 1B 5C	274-277
20	TELECINE 2: (use 26" - max.40") Ext.Prison Courtyard. Day		PRISONERS MASTER MAILER DRIVER		

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
21	18. Int.Condemned Cell	Day	Dr.Who Jo Vosper Charlie	2A A1 1B	278-280
22	18A. Int.Prison Corridor Outside Cond.Cell	Day	Jo Dr.Who	3A F/Rod	281
23	18B. Int.Condemned Cell	Day	Charlie Vosper	2A A1 1B	282-283
	RECORDING BREAK (2nd day)				
24	19. Int.Governor's Office	Day	Jo Dr.Who	2C A2 1D	284-289
25	TELECINE 3: (1'10") Ext. Country Road. DAY Ambush FILM RUN-ON (12")		MAILER PRISONERS ESCORT MIKE BENTON		
26	20. Int.Unit H.Q. Main Office	Day	Brigadier Bell 2 Soldiers	4G C3 1C	290-292
26/27	TELECINE 3A: (1'12") Ext.Country Road. DAY		MAILER MIKE PRISONERS BENTON ESCORT PARTY		
28	21. Int.Unit HQ. Main Office	Day	2 Unit Soldiers Corp.Bell Brigadier	4G C3 1C	293-294
29	TELECINE 4: (2'12") Ext.Hangar. DAY FILM RUN-ON (9")		MIKE MAILER PRISONERS		
30	22. Int.Governor's Office	Day	Dr.Who Jo	2C A2 3C	295-297

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
30	TELECINE 5: (10") Ext.Prison Courtyard. DAY FILM RUN-ON (20")		MAILER PRISONERS MASTER		
30	23. Int.Governor's Office	Day	Jo Dr.Who	2C A2 3C	298-301
31	TELECINE 5A: (1'37") (a) Missile/Hanger (b) Ext.Country Road. DAY		UNIT PHOTO-GRAPHERS PILOT BRIGADIER ESCORTS (dead) BENTON (injured) UNIT M.O.		
32	24. Int.Governor's Office	Day	Jo Dr.Who	2C 1D A2 3C	302-314
34	TELECINE 6: (use 7" max.49") Ext.Courtyard. Day		MASTER CHAUFFEUR MAILER		
34	25. Int.Governor's Office	Day	Jo Dr.Who	1D A2 3C	315-316
		RECORDING BREAK (2nd day)			(NO SHOT 317)
	PRE-RECORD (10) 1ST DAY after Ep.5 Sc.1 Shots 351/352) (with ROLL BACK & MIX)				
35	26. Int.Process Chamber	Day	-	2E	318
		RUN-ON	1st day. ROLL BACK & MIX/RIPPLE		
				2E 5D C2	319-320
		RECORDING BREAK - 1st day On to Ep.3 Sc.40 Shot 159-179			

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
35	27. Int. Main Prison	Day	Charlie Jo Dr.Who	4C B1	321
	RUN-ON - 2nd day ON TO SHOT 324 2nd day				
35	PRE-RECORD 1ST DAY (4) (after Shot 75 Ep.3) 27. Int.Main Prison (CONT.) (BOX only)	Day	-	4A	322
	(LOCK OFF) RUN-ON 1st day - set in box Roll back & mix with ripple to:-			4A	323
	RUN-ON - 1st day ON TO SHOT 329 (for box dematerialising after Charlie's death)				
36	27. Int.Main Prison (CONT.) 2nd day	Day	Charlie	4C	324
	RUN-ON - 2nd day 4 PULL BACK			1E B1 4C	325-328
	RUN-ON - 2nd day STRIKE BOX) ON TO SHOT 331 on 4				
36	PRE-RECORD 1ST DAY (5) 27. Int.Main Prison (CONT.)	following Shot 323 Day	-	4A	329
	RUN-ON 1st day - strike box ROLL BACK & MIX with ripple			4A	330
	RECORDING BREAK - 1st day 4A set up for (Vosper) box materialising ON TO SHOT 347 - 1st day				
37	27. Int.Main Prison (CONT.) 2nd day	Day	Charlie(dead) Dr.Who Jo	1E B1 4C	331-333

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
37	28. Int.Process Chamber	Day	Dr.Who Jo Vosper Mailer Charlie(dead)	3F 2E C2 1G 3F -1st day	334-338
	RUN-ON - 2nd day Set in box (ON TO SHOT 341 2nd day)				
38	28. (CONT.) PRE-RECORD 1ST DAY (6)			3F	339
	RUN-ON 1st day set in box ROLL BACK & MIX with ripple (locked off)				
				3F	340
	RUN-ON 1st day (ON TO SHOT 342)				
38	28. (CONT) 2nd day following Shot 338	Day	Vosper Dr. Mailer Jo	3F C2	341
	RUN-ON - 2nd day. Strike box and set it on table working (ON TO SHOT 344)				
38	PRE-RECORD 1ST DAY (7) 28. (CONT)			3F	342 (locked off)
	RUN-ON - 1st day (strike box) ROLL BACK & MIX with ripple				
				3F	343
	RECORDING BREAK - 1st day (ON TO SHOT 341)				
39	28. (CONT.) - 2nd day		Dr.Who Jo Mailer	3F C2 2E	344-346
	RUN-ON - 2nd day (ON TO SHOT 349)				

Page	Scene/Set	Light	Cast	Cams/Booms	Shots
	PRE-RECORD 1ST DAY (8)				
40	28. (CONT.) Int. Main Prison	Day		3F	347
		RUN-ON - 1st day Set in box. Lock off. ROLL BACK & MIX with ripple - box working			
				3F	348
		RUN-ON - 1st day (ON TO CAPTIONS & SIGNATURE TUNE EP.4)			
40	28. (CONT.) 2nd day	Day	Mailer Dr. Jo	2E 3F C2	349-350
40	PRE-RECORD 1ST DAY (9) - EPISODE 5 Sc.1 following Shot 348				
	1.. Int.Main Prison	Day		3F	351
		RUN-ON 1st day strike box. Lock off. ROLL BACK & MIX with ripple			
				3F	352
	RECORDING BREAK - 1st day (Set up for Shots 318-320 (Sc.26) 1st disappearance of box)				
41	END TITLES/SIGNATURE TUNE - following Shot 348				

"DOCTOR WHO"

"THE MIND OF EVIL"

by

Don Houghton

EPISODE FOUR

TELECINE 1: (35")
Stock opening film

SUPOSE CAM

Opening Credits and Titles:
1. "The Mind of Evil"
2. "by Don Houghton"
3. "Episode 4"

END TELECINE 1

(On to Sc.2 Pg.2)

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1. INT. PROCESS CHAMBER. EVENING

REPLAY

(DOCTOR WHO SITS STARING AT THE 'BOX' AS IT BUILDS UP ITS EFFECT.

THE THROBBING NOISE GROWS MORE VIOLENT. SPARKS JUMP AND DART ABOUT THE 'BOX'. IT BEGINS TO DISTORT AND WAVER WITH PENT UP FURY. THE THROBBING SOUND TURNS TO A SCREECHING CACOPHANY.

DOCTOR WHO TUGS AT HIS BONDS - BUT HE'S HELD TIGHT. THE BOX SEEMS TO SHIMMER WITH HEAT AND ENERGY.

(4 NEXT)

(On TK.1)

THEN DOCTOR'S WHO'S EYES WIDEN WITH HORROR. FROM HIS P.O.V. WE SEE VAGUE SHAPES BEGINNING TO MATERIALISE IN FRONT OF HIM.

THE SHAPES BECOME MORE DISTINCT. THEY TAKE FORM.

AND NOW WE SEE A WHOLE HOST OF THE DOCTOR'S PAST, NIGHTMARE OPPONENTS MOVING SLOWLY TOWARDS HIM. DALEKS, SAINORDS, SILURIANS, CYBERMEN... ALL REAL AND GROWING LARGER BEFORE HIS EYES.....

THEY ADVANCE. DOCTOR WHO STRAINS AT HIS BONDS DESPERATELY. THEN HIS WHOLE BODY SEEMS TO TENSE UP AS ONE OF THE CREATURES CLAWS AT HIM- HE GRIMACES WITH PAIN AND EFFORT - AND THEN HIS EYES ROLL UP AND HE SLUMPS FORWARD, UNCONSCIOUS, SEEMINGLY DEAD, AGAINST THE RESTRAINING ROPES.

/E1 4C/

201. 4 C — 2. INT. PRISON CORRIDOR OUTSIDE PROCESS CHAMBER EVENING.

MAILER/ MASTER reeling nr. stairs. PAN MASTER R. losing MAILER Tighten. Starts to open door.

GRAMS Moaning prisoners + Box fx

RIOTING PRISONERS - DROPPING TO THE GROUND AND PRISON OFFICER'S BANGING ON THEIR CELL DOORS. MAILER GETS AFFECTED. THE MASTER DOESN'T FEEL SO GOOD EITHER AND HE HURRIEDLY UNLOCKS THE PROCESS CHAMBER DOOR AND REMOVES THE BAR.

/2F C2 1A/

20 2. 2 F — 3. INT. PROCESS CHAMBER (R.Flattage in)

CU Dead DR.

203. 1 A — MASTER ENTERS.

CS BOX working

204. 2 F — THE 'BOX' CONTINUES TO THROB OMINOUSLY.

Door/DR. MASTER entering

(1 next)

		As he X's fwd. Z/O & PAN HIM L. to console. Lose Dr.	THE MASTER FIGHTS HIS WAY ACROSS THE ROOM, STRUGGLING AGAINST THE POWER OF THE BOX. HE REACHES THE CONSOLE, AND OPERATES THE CONTROLS WITH FRANTIC HASTE.	
205.	1	A CS Controls & hands working them frantically	SLOWLY THE BOX BEGINS TO SUBSIDE.	
206.	2	F MASTER at console	THE MASTER WALKS TO DOCTOR WHO'S INERT, MOTIONLESS FIGURE. FOR A MOMENT HE STANDS GAZING DOWN ON HIS ENEMY. THEN HE REMOVES THE AMPLIFYING DEVICE FROM BEHIND HIS EARS. THEN THE MASTER TAKES DOCTOR WHO'S PULSE AND FINDS IT STOPPED. HE FINDS A STETHOSCOPE AND LISTENS TO THE DOCTOR'S HEART. NOTHING. LISTENS FOR THE OTHER HEART. AT FIRST NOTHING THEN WE HEAR THE WEAK BEAT OF HIS RIGHTHAND HEART. HE REMOVES THE STETHOSCOPE THUMPS THE LEFT HAND HEART AND PUTS ON THE STETHOSCOPE AGAIN AND LISTENS. AT FIRST NOTHING THEN THE HEART BEATS.	GRAMS Box fx stop Prisoners stop * 3 FX 3 GRAMS No heart then v. fast
		/Q Lights to come up Box to stop/		
207.	5	D DR. & box stopping & lights going normal.		
208.	1	A MS MASTER. PAN HIM R. to DR. MAILER into 3-s		
209.	2	F CS Stethoscope on heart. Pan it L.		
210.	1	A A/D. Thumps heart	THE MASTER STRAIGHTENS UP. HE LOOKS QUITE RELIEVED. MAILER HAS ADVANCED CAUTIOUSLY INTO THE ROOM HAVING QUIETENED THE RIOT IN THE WING.	

(3 next)

(On 1 Shot 210)

MAILER exits in b'g

MAILER: IS he dead?

MASTER: Not quite. You'd better wait outside.

(MAILER EXITS.

THE MASTER STANDS LOOKING THOUGHTFULLY DOWN AT DOCTOR WHO)

/A13H/

211. ~~A~~ H

JO & SUMMERS seated. They rise. JO x's away.

4. INT. CONDEMNED CELL. EVENING

(JO IS SITTING ON THE BED, SUMMERS ON A CHAIR.

JO: Now, look!

HATCH GOES BACK. THEN DOOR OPENS AND THEY RISE. VOSPER ENTERS, AN ARMED CONVICT BEHIND HIM)

(2 next)

JO x's fwd. End JO f/g/ VOSPER & CHARLIE/ SUMMERS f'g

JO: Doctor, is that you?

VOSPER: All right you - out. You're being transferred.

(SUMMERS GETS UP)

SUMMERS: What about Miss Grant?

CHARLIE & SUMMERS exit

VOSPER: She stays here. Luxury suite, all to herself. (TO CHARLIE) Get him.

SUMMERS: Now look here..I'm not leaving here without Miss Grant, etc.(Continues protesting down corridor)

JO: What's so special about me?

VOSPER exits JO turns to cam.

VOSPER: You're next in line for the Process.

/2F C2 1A/

212. 2 F 5. INT. PROCESS CHAMBER. EVENING.

MCS DOCTOR comes round.

(THE MASTER SLAPS DOCTOR WHO BRUTALLY ACROSS THE FACE.

213. 1 A

Tight 2-s MASTER/DR. fav. MASTER

DOCTOR WHO MOANS, AND BEGINS TO REVIVE)

(DOCTOR WHO DOES NOT REPLY)

(2 next)

			Doctor, Doctor. Welcome back
			MASTER: /Would it surprise you to learn that one of your hearts actually stopped? You were in seconds of death./
214.	2	F V.tight 2-s MASTER/DR.fav.DR. (to match 1)	
			DR.WHO: You wanted to find out how long I could hold out against this thing - well the answer is I can't... No-one can./
215.	1	A V.tight 2-s MASTER/DR.fav. MASTER	
			MASTER: If I can control it from the console so could you. You must control it whilst I'm not here./
216.	2	F A/B	
			DR.WHO: No, no....
			MASTER: Come, Doctor, we are both Time Lords.
	/1 move R/	ZOOM IN to BCU	
			DR.WHO: Be that as it may, inside that machine is an alien creature. It feeds on the evil in the mind... soon it will feed on yours./
217.	1	A M2-s MASTER/DR.	
			(THE DOCTOR SUMPS BACK IN HIS BONDS EXHAUSTED BY THE EFFORT OF HIS SPEECH. THE MASTER LOOKS AT HIM THOUGHTFULLY)
			MASTER: Nonsense! (CALLING) Mailer!
		MAILER enters b/g. to 3-s	(MAILER ENTERS CAUTIOUSLY)
		He x's fwd. Widen to hold MAILER & DR.'s rise	MAILER: Yeah?
			MASTER: Release the Doctor and put him in the cell with Miss Grant. Now listen, unless you do as I ask, Miss Grant will be next in line for processing. Take him out.
218.	5	C H/A JO sitting on bed	6. INT. CONDEMNED CELL. EVE. /A1 5C/ (JO ALONE PLAYING DRAUGHTS)

(4 NEXT)

/B1 4C 1A/

219. 4 C 7. INT.PRISON CORRIDOR OUTSIDE PROCESS CHAMBER. EVENING.

MLS Doors. DR. & MAILER come out followed by MASTER. Let DR. & MAILER out R. MASTER hesitates & turns.

(DOCTOR WHO COMES OUT AND IS SHOVED UP THE GALLERY STEPS BY MAILER. MASTER BARS AND LOCKS UP THE PROCESS CHAMBER DOOR.)

220. 1 A (on turn)
BOX big f'g/ MASTER at door

221. 4 C (on turn)
MASTER at door. He closes them.

RUN-ON 2-A Condemned
(2nd day) 1-B Cell

/2A A1 1B/

222. 1 B 8. INT. CONDEMNED CELL. EVENING

MS JO. PAN HER R. to Cell door

(JO IS IN THE CELL ALONE. SHE HEARS GROANS AND THE SOUND OF APPROACHING FOOTSTEPS. SHE GOES ACROSS TO THE DOOR)

MAILER: (OOV) Come on, Doc. You're feet are dragging.

JO: Doctor, is that you? Are you all right? Doctor?

/3A F/Rod/

223. 3 A 9. INT. CONDEMNED CELL CORRIDOR. EVE.

DR./MAILER x'ing downstairs

(DOCTOR WHO STUMBLES ALONG THE CORRIDOR, HALF DRAGGED, HALF CARRIED BY MAILER)

(1 next)

They X fwd. Hold fight action. DR. X's fwd. VOSPER in from R behind cam.

End MASTER b'g/ MAILER/DR./VOSPER

See MAILER's arm go up.

NEAR THE DOOR OF THE CONDEMNED CELL, DOCTOR WHO DRAGS HIMSELF AWAY AND ATTEMPTS TO ESCAPE; BUT VOSPER WHO IS WAITING OUTSIDE CONDEMNED CELL CHOPS HIM DOWN.

DOCTOR WHO IS KNOCKED TO THE GROUND AND MAILER RAISES HIS GUN)

MASTER: (V.O.) No, Mailer!

(VOSPER AND MAILER DRAW BACK)

VOSPER opens door. See MAILER hit DR.

I happen to need the Doctor in one piece. Put him in the cell.

MAILER: Open the door.

224. 1 B 10. INT. /2A A1 1B/ CONDEMNED CELL. NIGHT. Pos.2

L/A Bed/Door/ Table.

DR. thrown in to ground. JO rushes to him.

table Bed pushed up against wall

(DOCTOR WHO IS DRAGGED IN AND THROWN ON THE FLOOR)

(JO RUSHES TO HIM)

PAN JO L. to D.S. chair

She turns

JO: Doctor.....
(DOCTOR WHO CAN ONLY MUTTER FEEBLY)

MASTER: (OOV) Mailer,. I told you not to do that....

(2 next)

225. 2 A (On turn) MCS MASTER

226. 1 B MCS JO

MASTER. Good evening, Miss Grant. A pleasure to see you again, Miss Grant.

JO: Master! What are you doing here?

MASTER: The Doctor will explain - when he recovers.

227. 2 A JO f'g/MASTER & MAILER They exit.

JO: What have you been doing to him?

MASTER: Merely a little persuasion. Try to make him see reason, my dear - for your own sake. Goodnight, Miss Grant.

228. 1 B (on break) MS JO. PAN HER R. to DR. Tighten.

(THE MASTER, AND THE PRISONERS EXIT.)

(JO GETS SOME WATER FROM A JUG AND A HANDKERCHIEF, AND STARTS TO BATHE DOCTOR'S BRUISED FACE.)

MAILER: (O.O.V.) Why don't you turn him over to me and the boy's - I'll have him eating out of your hand.

MASTER: (O.O.V.) All you could do is kill him. I don't want him touched. Just guarded.

/3A f/rod/

229. 3 A Tight 3-S MAILER/MASTER/ VOSPER

11. INT.CON.CELL CORRIDOR. NIGHT.

MASTER: (TO VOSPER) And I want an armed man on this door all the time.

VOSPER: All right. I'll do it myself.

(1 next)

MASTER: (TO MAILER) And I want B wing completely cleared - except for those two in there.

(HE INDICATES TO CELL)

MAILER: What the hell for?

MASTER x's away

MASTER: Don't argue Mailer. Do it. Meet me in the Governor's office when you've finished.

(THE MASTER TURNS AND MOVES AWAY.

(ON TO PAGE 11)

(1 NEXT)

- 1. -

/2A A1 1B/

230. 1 B 12. INT. CONDEMNED CELL. NIGHT.

Tight 2-s JO/DR. on floor She rises. ZOOM IN with her as she x's away losing DR.

(JO IS STILL EXAMINING DOCTOR WHO

HE SEEMS COMPLETELY UNCONSCIOUS NOW, HARDLY BREATHING.

JO PANICKS AND STARTS TO HAMMER ON THE CELL DOOR.)

MALLER: (O.O.V.) We'll go along with him for the time being. See yer...

JO: Hey, you out there. Listen, listen to me.

See VOSPER thru' batch

VOSPER: Go to sleep darling.

JO: Please open up. Please open the door.

(AFTER A MOMENT, THE DOOR OPENS AND VOSPER APPEARS.)

VOSPER enters

VOSPER: Proper little Miss Nightingale. aren't you?

(JO INDICATES THE DOCTOR)

JO: Look at him. He needs a Doctor.

VOSPER: (MOCKINGLY) Oh....What a shame!/

231. 2 A

VOSPER/JO PAN JO R. to DR.

Help me (JO KNEELS TO DR.)

JO: Well at least help me to get him on to the bed. Help me please./

232. 1 B

MS VOSPER. He x's fwd. to VOSPER/DR./JO

(VOSPER HELPS RELUCTANTLY HELPS HER)

VOSPER: Yeah.

PAN UP with VOSPER. Lose DR. & JO. He x's to door

JO: OH, he's too heavy. Please get Dr. Summers.

VOSPER: All right - anything for you, luv./

233. 2 A

Tight JO/DR.

(VOSPER EXITS. JO TURNS BACK TO DR.WHO)

RUN-ON

PRE-RECORD 1ST DAY (7)

/5D 3F 2E C2 1J 4B on DR./

234. 2 E — 13. INT. PROCESS CHAMBER. NIGHT. R.flattag in
MLS Console. Slow pan L. & CRAB to box.

(THE MASTER ENTERS AND STANDS LOOKING AT THE BOX. IT BEGINS TO THROB A LITTLE.

235. 1 J
CS Dial flickering

236. 3 F
MLS Doors. MASTER enters.
PAN HIM R. to MASTER/Box.

THE DIAL QUIVVERS)/

/O BOX TO WORK/

237. 1 J
MS Box working

MASTER: (TO BOX) You can't harm me. I'm too strong for you.

238. 2 E
Box/MASTER. Hold MASTER X's R. then PAN HIM L. to console

(THE THROBBING BEGINS TO INCREASE)

239. 3 F
CS Box working

I brought you here. I gave you the minds you need to feed on. You're my servant.

240. 2 E
Console/MASTER

241. 1 J (on turn)
MS MASTER
Puts hands up to head

(THE THROBBING GROWS STRONGER.

242. 3 F
His wobbly p.o.v. of BOX. PAN & DEFOCUS effect.

THE MASTER SEEMS DRAWN TOWARDS THE BOX. HE TEARS HIMSELF AWAY AND RUSHES TOWARDS THE CONSOLE. FRANTICALLY, HE STARTS TO ADJUST CONTROLS, TRYING TO 'DAMP DOWN' THE PAPER OF THE BOX, BUT THE BOX IS NOW STRONG ENOUGH TO ACT INDEPENDANTLY OF THE CONSOLE.

243. 1 J
MS MASTER reacts

244. 3 F
Backview of MASTER's head and shoulders leaving room on frame R. for S/Imposition of DR.WHO

S/IMPOSE

THE THROBBING GROWS STILL, STRONGER.

245. 4 B
L/A MCS laughing DR.WHO. Hand comes fwd.

THE MASTER TURNS TO FACE THE BOX)

246. 1 J
A/B. He x's out R.

RUN-ON 1-E
DR.WHO turn round. Line up 5's shot)

(SUDDENLY THE BOX BEGINS TO WAVER AND DISTORT.

(2 next)

MASTER: I'm too strong for you!

247. 2 E
MLS R/hand seats. MASTER runs in from L. Stops & looks up.

THE SCREEN FILLS WITH AN IMAGE OF THE MASTER'S OWN PARTICULAR FEAR - A GIANT DOCTOR WHO.

248. 5 D
H/A Master by chairs with S/IMPOSED

THE GIANT FIGURE REACHES OUT AN ENORMOUS HAND AS IF TO CRUSH THE MASTER, WHO SCUTTLES TO AND FRO LIKE A RAT IN A TRAP TRYING TO ESCAPE, THERE IS A CRESCENDO OF HARSH MOCKING LAUGHTER.

249. 4 B
Back view of DR.'s head & shoulders. See arms reach out. Let MASTER out L. TAKE OUT S/IMP.

250. 3 F
Doors/Box. MASTER exits & slams door

WITH A FINAL DESPERATE EFFORT, THE MASTER MANAGES TO REACH THE DOOR AND STRUGGLE THROUGH IT)

PRE-RECORD 1ST DAY (7A)

/1E (pushed in) B1/

251. 1 E 14. EXT. CORRIDOR, PROCESS CHAMBER. NIGHT.
(Pushed in)
MLS MASTER.
Bolts the door.
Moves off out L.

(THE MASTER STAGGERS OUT, SLAMS THE PROCESS CHAMBER DOOR AND PUTS A BAR ACROSS IT. HE GLARES AT THE DOOR)

MASTER: No more human minds for you to feed on. We'll see what starvation does to bring you to hell.

(THE MASTER MOVES OFF)

1-G Process Room RECORDING BREAK (1st day) Strike R flattage in Process Chamber

(AFTER RUN-ON)

/2A AT 1B/

252. 2 A 15. INT. CONDEMNED CELL. NIGHT

Tight DR. on bed/ VOSPER/SUMMERS/ JO

(SUMMERS EXAMINING DOCTOR WHO, WATCHED BY JO, SUMMERS HAS BEEN ALLOWED TO BRING HIS MEDICAL BAG WITH HIM)

SUMMERS: It's extraordinary. Quite extraordinary. but his whole physical makeup is not human.

JO: But what's that matter with him?

SUMMERS: He's been beaten up, of course...physically and mentally. His whole system has suffered a tremendous shock. He in some kind of trance/...

253. 1 B (On Summers x) MS SUMMERS. He x's fwd. with JO. JO/VOSPER b'g/ SUMMERS

JO: Can't you do anything for him?

SUMMERS: I very much doubt it. You might try giving him these if he recovers consciousness.

(HE SHAKES A COUPLE OF PILLS INTO JO'S HAND)

Jo: Yes all right.

(2 NEXT)

SUMMERS: (cont) Look, Miis Grant - do you have any idea who organised this break?

(BEFORE JO CAN ANSWER, THE DOOR OPENS AND VOSPER COMES IN)

VOSPER: Alright Doc, time's up. What's the verdict? (INDICATING DOCTOR WHO) Is he done for?

SUMMERS: Not quite - though it's no thanks to you....

VOSPER: Come on Doc... Don't forget to send in your bill... all right, Charlie...

SUMMERS: Take care

JO: Okay

(HE SHOVES SUMMERS OUT, SLAMS AND RELOCKS THE DOOR FROM THE OUTSIDE/

254. 2 A
MS JO. PAN HER L. to tight DR./JO.

JO TURNS BACK TO DOCTOR WHO, WHO MOANS AND GROANS AND REVIVES A LITTLE, WOKEN BY THE NOISE.

JO GOES TO HIS SIDE & SITS. POURS SOME INTO A MUG AND TRIES TO GET DOCTOR WHO TO TAKE THE PILLS)

JO: Doctor... here....take these.....

(FEEBLY, DOCTOR WHO PUSHES THE PILLS AWAY)/

255. 1 B
CU DR.

(2 NEXT)

DOCTOR WHO: (WITH AN EFFORT) No ... different metabolism ... probably kill me ... I'm all right ... just need ... rest./

256. 2 A
BCU JO reaction /

257. 1 B
BCU DR.WHO stops breathing

(DOCTOR WHO SUBSIDES INTO HIS TRANCE. HIS BREATHING GETS SHALLOWER AND SHALLOWER, SEEMS ALMOST TO STOP)/

258. 2 A
A/B

259. 5 C (on break)
DR./JO

JO: Doctor ... Doctor please /...

3-H Con Cell RECORDING BREAK (2nd day) 2-C 1-D A-2 Gov.Office

(BUT DOCTOR WHO JUST LIES THERE IN AN ALARMINGLY DEATH-LIKE TRANCE.

JO CAN ONLY WATCH AND WAIT)

260. 3 J
CU DR. (matching

MIX TO

/2C A2 1D/

261. 1 D 16. INT. GOVERNOR'S OFFICE. NIGHT.
CU M STER (matching)

(THE MASTER IS DARK LAMP ON PALE AND SHAKEN FROM HIS ORDEAL.

HE'S COLLAPSED INTO THE GOVERNOR'S CHAIR, HEAD IN HANDS, AND DOES NOT SEE MAILER ENTER)

262. 2 G
MASTER/MAILER

MAILER X's fwd.

MAILER: Well, that's [illegible]./Here, you all right?

(THE MASTER RECOVERS HIMSELF WITH AN EFFORT)

MASTER: Yes, of course.

263. 1 D
MS MASTER

MAILER: You don't look so good to me/...

(2 NEXT)

MASTER: Mailer, I want an armed man on the door of the Process Chamber. No-one ones to go near the machine./

264. 2 C
MS MAILER

MAILER: Don't worry mate. None of my lot are likely to./..

265. 1 D
MS MASTER

MASTER: (REFLECTIVELY) Morbid curiosity can be very strong....see to it.

(REALISING THAT HE NOW NEEDS MAILER'S HELP, THE MASTER'S MANNER BECOMES AN ABLE AND CHARMING.)

266. 2 C
MASTER/MAILER
MAILER X's fwd.

MAILER: Mailer, you've done well. I am pleased with you.

MAILER: Then perhaps you'll do something for me?

MASTER: Of course.

He sits.

267. 1 D
MS MASTER. He rises. Pan him L. then R. Puts projector down. Inc. MAILER. He x's to map.

/Q LIGHTS/

Pan MASTER R. Let him out R. staying on MAILER

MAILER: Maybe you'll expalin why we don't scarper before it gets light?/

MASTER: My dear Mailer you're simply not thinking. A gang of armed convicts roaming the countryside.....

MAILER: We can get our civvies back- there's cars outside...

MASTER: Yeah maybe, but you must remember They'd call out the police and the army. Dogs, troops, helicopters. You'd be captured or killed before morning.

268. 2 C
MAILER/MASTER drawing curtains

MAILER: You got a better idea/

MASTER: Naturally....

		He x's fwd. See projector (DOES 1ST SLIDE)	MASTER: (Cont.) How would you like a free pardon, unlimited money, and a ticket to anywhere in the world.
			MAILER: How would I like it! Do me a favour!
269.	1	D (on slide) Single screen Missile slide.	MASTER: Now pay attention./ This is Thunderbolt - A nerve gas missile - nuclear powered and British of course/
270.	2	C MAILER/MASTER	MAILER: Of course.
			MASTER. And what's more it's illegal too because gas warfare was banned several years ago. So therefore the British Government have decided to dump it out at sea. Now tomorrow morning that missile with a very small escort will pass within a very few miles of this prison./
271.	1	D MAILER/MASTER fav. MAILER	MAILER: (JOKING) And you want me to hijack it?/
272.	2	C Tight MAILER/ MASTER	MASTER: Right first time! Now I intend to aim it at the London Peace Conference.
		Let MASTER out L. staying on MAILER	MAILER: You've got to be joking!
273.	1	D Screen/Master	MASTER: I'm not. Now look at this map./ This is the prison and this is where you will ambush the convoy.

2-A Condemned
1-B Cell
A-1

RECORDING BREAK

3-A Corridor

(5 next)

/2A A1 1B 5C/

274. 5 C 17. INT. CONDEMNED CELL. DAY.
H/A. DR./JO

275. 1 B
CS HATCH. It's slid open. See VOSPER

276. 2 A
DR./JO.
VOSPER enters. JO wakes up.
End DR./VOSPER/JO.

(DOCTOR WHO IS STILL STRETCHED OUT ON THE BED,

JO IS DOZING IN A CHAIR.

THE DOOR OPENS AND VOSPER ENTERS BLEARY AND UNSHAVEN.

HE LOOKS AT DOCTOR WHO AND PRODS HIM.

JO WAKES UP)

VOSPER: He's still with us then?

JO: Sorry you're disappointed.

VOSPER: You watch your lip.

(HE TURNS TO GO)

ZOOM IN losing DR. as she turns to VOSPER

JO: How about some breakfast?

VOSPER: What do you think this is - holiday camp?

JO: He's not going to be much good for the Keller machine if he doesn't get any food.

VOSPER: All right, all right.
(cont ...)

(1 NEXT)

VOSPER CALLS OUTSIDE
THE CELL:)

CHARLIE enters to VOSPER/CHARLIE /JO

VOSPER: (cont) Charlie! Nip along to the kitchens and get some grub!

CHARLIE: Right.

CHARLIE exits.

(HE TURNS TO GO
LOOKING AT DOCTOR
WHO)

VOSPER:
Though from the look of your mate here - I doubt if he's going to need it.

VOSPER exits.

277. 1 B
MCS DR. He rises fast. PAN HIM R. to tight DR./JO

(VOSPER EXITS, SLAMMING/
AND LOCKING THE DOOR.

JO TURNS BACK TO
DOCTOR WHO, WHO OPENS
BOTH EYES, BEAMS AT
HER AND SITS UP)

DOCTOR WHO: Well done my dear. Now maybe we can do something about getting out of here.

TELECINE 2:(use 26" max.40)

Ext. Prison Courtyard.
Day.

A motley array of PRISONERS are lined up near a Prison 'Black Maria.'

Most of them have discarded their prison jackets - but still wear issue denim trousers and rough denim shirts.

THE PRISONERS carry weapons taken from the PRISON OFFICERS.

THE MASTER watches in the background. A satisfied expression on his face.

He turns away, as MAILER orders the MEN into the 'Black Maria'

MASTER: . . And remember that if you are successful - this will be your passport to freedom - anywhere! Allright - and Good luck to you.

MAILER: Everyone got the picture? All right then. Let's go. [illegible] it. Come on, move!

MAILER clambers up beside the DRIVER and the vehicle moves out.

END TELECINE 2

/2A A1 1B/

278. 1 B 18. INT. CONDEMNED CELL. DAY

2-s DR./JO

279. 2 A

Door/JO.
JO rises.
VOSPER & CHARLIE enter.
VOSPER exits.

(DR.WHO STILL ON THE BED.
JO STANDS BY THE TABLE.
THE DOOR OPENS AND VOSPER APPEARS MUCHING, BEHIND HIM IS CHARLIE, ALSO MUNCHING CARRYING A TRAY)

VOSPER: Here's your grub, then.

(On 2 Shot 279)

Hold CHARLIE/ JO. CHARLIE x's fwd.

JO: I thought that was supposed to be for us?

CHARLIE: Don't worry - you'll get yours.

(HE MOVES ASIDE TO LET IN THE PRISONER (CHARLIE) WITH THE TRAY.)

See tray go up in his face & Karate chop

JO: Thanks....

(DR.WHO REACHES TO TAKE THE TRAY, THEN KNOCKS IT UP INTO CHARLIE'S FACE.

280. 1 B (on fall) DR./CHARLIE falling & JO

PAN DR. & JO to door. VOSPER enters. VOSPER's hit & shoved twds. f'g table. JO & DR. exit

DR.WHO SPRINGS FROM HIS BED AND KNOCKS CHARLIE OUT.

VOSPER LUNGES FORWARD, RAISING GUN BUT JO GRABS THE FALLEN TRAY AND CROWNS HIM WITH IT.

VOSPER REELS, MAKES A GRAB FOR HER, BUT DR.WHO CHOPS HIM FROM BEHIND AND HE SLUMPS UNCONSCIOUS. THEY RUN OUT.)

/3A F/Rod/

281. 3 A 18A. INT.CONDEMNED CELL CORRIDOR. DAY

JO/DR. entering.

They start to exit U.S.

(2 NEXT)

/2A A1 1B/

282. 2 A 18B. INT. CONDEMNED CELL. DAY

MS VOSPER on floor.
He recovers and rises.

(CHARLIE AND VOSPER RECOVER AND CALL FOR HELP)

283. 1 B

Bed area/VOSPER rising.
CHARLIE rising.
They X to door.
Tighten.

VOSPER :) (BANGING ON DOOR) Help!
CHARLIE:) Help! Get us out of here!
Help!

RECORDING BREAK (2nd day)

(ON TO PAGE 24)

(1 NEXT)

/2C A2 1D/

284. 1 D 19. INT. GOVERNOR'S OFFICE. DAY

MS Door. DR. & JO enter.

(JO AND THE DOCTOR ENTER CAUTIOUSLY.

285. 2 C

W/A. Desk f'g/ Door b'g.

CURTAINS DRAWN FROM PREVIOUS NIGHT.

DR. & JO X fwd.

JO x's to window

JO GOES TO WINDOW AND LOOKS OUT)

JO: They seem to be organising a search for us./

286. 1 D

MS DR. PAN HIM R. to JO/DR.

DR.WHO: They'll be expecting us to try and break out....

PAN L. with DR. to single JO. Let DR. out L.

JO: Well, aren't we?

DR.WHO: Not while everybody is chasing around - we'll let them cool off a bit and try later. (PAUSE)

JO: Telephone! There must be a telephone somewhere./

287. 2 C

DR.seated/JO.

JO x's fwd.

/1 move L./

DR.WHO: There is. (POINTING TO PHONE IN BOX ON DESK) But it's locked. They've got convicts manning the switchboard.

(JO NOTICES THE SLIDE PROJECTOR AND GOES UP TO IT. SWITCHES IT ON.)/

288. 1 D

Single screen with missile slide

JO: What's that!/

289. 2 C

DR.sat/JO

DR.WHO: That, my dear Jo, is the Thunderbolt missile. Captain Yates I hope, is escorting it.

JO: What's it got to do with the Master?

ZOOM IN to MCS DR.

DR.WHO: Everything. He's hoping to steal it.

/1-C BRIG's OFFICE/

(TK. next)

TELECINE 3: (1'10")

Ext: Country Road.

We see MAILER and his armed CONVICTS hiding by the roadside. MAILER RUNS ACROSS TO OTHERS. The Black Maria is concealed in a side lane nearby.

In the distance we hear the sound of the convoy.

MAILER: (TO PRISONERS ON R.) Get down!

Right, now don't forget. Let them get level before you let them have it!

PRISONER: Here they come!

The CONVICTS duck down out of sight.

The convoy appears. First the MOTOR-CYCLISTS, then the lorry then the jeep with DENTON AND YATES.

As the MOTOR-CYCLISTS draw level, the CONVICTS open fire, and ONE of the MOTOR-CYCLISTS is hit and crashes from his bike. THE OTHER MOTOR-CYCLIST stops, draws a revolver and starts to fire back, but is soon shot down. A Black Maria has pulled out & stopped 1st lorry. Driver is dead.

NEW ANGLE:

MAKE YATES runs for cover. MIKE is calling into his pocket radio.

MIKE: Venus to Jupiter Venus to Jupiter. Convoy under armed attack... Estimate position.....(HE IS SHOT) Ahhh!

Hit by a stray bullet, the radio spins out of his hand.

FILM RUN-ON (12")

MIKE: Venus to Jupiter - do you read me?

/4G C3 1C/

290. 4 G 20. INT.UNIT H.Q. MAIN OFFICE. DAY

Tight BELL/
BRIGADIER

BELL x's away

(BRIGADIER ON THE R/T SET)

BRIGADIER:(INTO MIC.) Jupiter to Venus, Jupiter to Venus. Give us your position. Over./

291. 1 C (on look)
CS Loudspeaker
(L. of pos.)

292. 4 G
A/B. Hold
BRIG's x away.

(BUT ONLY CRACKLING COMES FROM THE R/T)

TELECINE 3A: (1'12")

MIKE picks up radio and tries to use it.

MIKE: Venus to Jupiter - do you read me? Over.

He gives up and as he sees convoy driving off with Prisoners he runs round to join BENTON who is lying unconscious by side of jeep. BENTON has been hit and blood is trickling from his forehead.

The PRISONERS get into the Black Maria, MAILER is in the passenger seat of the lorry. It drives off.

MIKE sprints for one of the fallen motorbikes with its engine running, jumps on and speeds off after convoy. See BENTON start to recover and then fall back on ground.

END TELECINE 3A:

(1 NEXT)

- 35 -

Re[illegible]

/4G C3 1C/

293. 1 C — 21. INT. UNIT HEADQUARTERS MAIN OF ICE DAY.

CS MAP

Stick in.

ZOOM OUT to BELL/BRIGADIER

(AN AIR OF GREAT BUSTLE AND ACTIVITY. BELL AND THE BRIGADIER ROUND A MAP)

BRIGADIER: The last time he checked in he was here....

(INDICATING A SPOT ON THE MAP)

Now- given the average speed of the convoy and the time of the emergency call - the ambush must have taken place about ....here....

(HE INDICATES A SMALL CIRCLE ON THE MAP. ON THE EDGE OF THE MAP, QUITE NEAR THE DESIGNATED AREA, WE SEE STANGMOOR PRISON)

I'll want a chopper standing by to take me down there as soon as possible[illegible]

294. 4 G (on Bells break) BRIGADIER/Desk BELL f/g.

BELL x's fwd. then BRIG. x's to BRIG/BELL

BELL: I'll get on to it right away, sir./

BRIGADIER: [illegible] And I want a Mobile H.Q., and a full forensic team in the area. [illegible] to air search. [illegible]

/1-D GOVERNOR'S/ OFFICE /

BELL: (LIFTS PHONE) Get me Extention 34. Shall we ask for police and army co-operation sir?

(TK.4 next)

BRIGADIER No. Unit personnel only. This missile isn't supposed to exist.

BRIGADIER exits L. Tighten on BELL

I keep trying to get through to Captain Yates (THE BRIGADIER EXITS TO HIS OFFICE)

BELL: Jupiter to Venus. Jupiter to Venus. Do you read me, over. Jupiter...(RED PHONE RINGS) Unit H.Q....

TELECINE 4: (2'12")
EXT. HANGAR . DAY

We see MIKE on bike following Black Maria & missile lorry along the road towards the hangar.
NEW ANGLE
MIKE YATES rides up on his motor bike, and stops to observe.

MAILER: (DISTANT) All right. Let's get these doors open.

NEW ANGLE
From MIKE'S P.O.V. we see the Black Maria and missile lorry arrive at the hangar doors. The doors open and a team of men in army working clothes emerge, and bring out a crane and a launching pad. MAILER and the CONVICTS get off the lorry into the Black Maria, leaving 4 convicts as armed guards -
NEW ANGLE Black Maria drives off.
MIKE gets off his bike and moves cautiously towards the hangar to check up on the missile. Just as he turns away to get back to his bike, he is spotted by an armed CONVICT who opens fire..

MIKE sprints for his bike and jumps on, rides away. But by now all the CONVICTS are firing and, MIKE , wounded crashes from the bike.

END TELECINE 4

FILM RUN-ON (9")

(3 NEXT)

/2C A2 3C/

295. 3 C — 22. INT. GOVERNOR'S OFFICE DAY.
Map slide on screen/DR.sat

(THE DOCTOR AT THE GOVERNORS DESK SITTING DOWN, COMPLETELY LOST IN THOUGHT LOOKING AT SLIDE MAP. JO IS AT THE WINDOW.)

296. 2 E — JO: Doctor, quick./ Something's happening./...
MS JO at curtains

297. 3 C
A/B. PAN HIM R. to JO

TELECINE 5: (25" use 10" start late)
INT. Prison Courtyard. Day

The Black Maria swings into the courtyard. MAILER and the convicts jump out, obviously jubilant, MAILER goes up to the MASTER who smiles in satisfaction.

TELECINE KEEP RUNNING (20" blanking)

/2C A2 3C/

298. 2 C — 23. INT. GOVERNOR'S OFFICE. DAY
(R.of pos.)
Tight DR./JO

(JO AND THE DOCTOR WATCHING)

JO: Maybe they didn't get it?

299. 3 C
MCS DR.

DOCTOR WHO: They look too cheerful for that/ (THOUGHTFULLY) He'd need a pretty big building to hide that rocket. None of the prison buildings are big enough./

300. 2 C
MCS JO

301. 3 C
CU DR.

JO: So they've taken it somewhere else./

DOCTOR WHO: UNdoubtedly. The question is - where?

(TELECINE 5A NEXT)

(no page 38 & 39)

TELECINE 5A: (1'37")
(a) Missile activity at Hangar.
(b) Ext. Country Road.

The scene of the ambush, some time later.
A unit team is investigating, hunting for clues, taking photographs, etc.
The Brigadier is talking to Benton, who is being cared for by a Unit Medic.

BRIGADIER: [illegible], is that all you can tell me?

BENTON: It all happen ed so quickly sir.

[illegible]

BRIGADIER: Did you see what happened to Captain Yates?

BENTON: Thought they got him sir.

BRIGADIER: Not unless they took the body with them. One of the bikes is missing.

BENTON: Maybe he followed them sir?

BRIGADIER: Yes, maybe. (TO MO) Right, thanks.

BENTON: There's just one thing sir.

BRIGADIER: Well?

BENTON: Just before I passed out - I could have sworn I saw a plain black van, the sort the Police use - a Black Maria.

(1 NEXT)

[illegible]

BRIGADIER CALLS to Soldier.

BRIGADIER: Map! (IT IS HANDED) Thank you.

The Brigadier produces a map of the area and studies it, He indicates a spot on the map to Benton.

BRIGADIER: Stangmoor Prison!

BENTON: What, sir? [illegible]

BRIGADIER: Where else would you get a Black Maria? Benton, you stay here and rendezvous with Major Cosgrove and the mobile H.Q. I'll rejoin you later.

BENTON: Where will you be sir?

BRIGADIER: I'm going to take a look at Stangmoor prison.

The BRIGADIER gets into his helicopter. It takes off and soars away.

END TELECINE 5A

/2C 1D A2 3C/

302. 1 D 24. INT. GOVERNOR'S OFFICE. DAY
MS DOCTOR
tapping

303. 2 C (JO IS AT WINDOW. [illegible]
DR./JO THE DOCTOR STILL SITTING AT THE
at window DESK BROODING)

(1 NEXT)

SHE x's fwd.

304. 1 D
MCS DOCTOR

JO: Doctor, we can't just go on sitting here./

DR.WHO: Why not? Safest place at the moment. They won't be looking for us here./ Besides I need time to think. I've got to find a way of dealing with that creature./

305. 2 C
MS JO reacts & turns /

306. 1 D /
A/B

307. 2 C /
MCS JO. She turns

308. 1 D
A/B

JO: What creature?/

309. 2 C
Tight DR./JO

DR.WHO: The one inside that Keller machine/

JO: You really believe there's something alive in there?

DR.WHO: I do.

310. 1 D
CU DR.

JO: What is it?/

DR.WHO: It's a sort of mind parasite, which feeds on evil. The deadliest threat to mankind since the beginning of time./

311. 2 C
CU JO reaction /

312. 1 D /
Tight DR./JO.
Let JO out R.

(SHE GIVES HIM A LOOK. THEN WANDERS OVER TO THE WINDOW. SHE REACTS)

JO: Doctor look.

313. 3 C
MS JO at curtains

DOCTOR: Mmm/

314. 1 D
MS DR.WHO.
PAN HIM R. to JO

JO: It's the Master./ He seems to be leaving...

(THE DOCTOR [illegible] LOOKS OUT)

(TK.6)
next

TELECINE 6: (use 7" max.49")

Ext. Courtyard. Day.

Their P.O.V.

The Master's Rolls Royce is drawn up in the Courtyard.

THE MASTER is having a few final words with MAILER.

Then THE MASTER steps into the Rolls and it drives away.

END TELECINE 6

/1D A2 3C/

315.	3	C Tight DR./JO	25. INT. GOVERNOR'S OFFICE. DAY:
316.	1	D (on break) DR./JO	DOCTOR WHO: Right./ Now's our chance.
(NO SHOT 317)		Pan them L. to door	JO: If we can slip out by the hospital and through the rear courtyard ...

DOCTOR WHO: I didn't mean our chance to escape Jo. I meant getting into the Process Chamber and destroying that creature in the machine.

JO: (TRYING TO GIVE DR. THE GUN) Doctor.

DR.WHO: No, you're trained to use these things - they only make me nervous.

(THEY EXIT)

2-E Process 3-F Chamber ~~G-2~~	RECORDING BREAK - 2nd day	1-E Main D-1 Prison 4-G	5-B Corridor

(ON TO SC.27 SHOT 321)

PRE-RECORD (&Q) 1st day (after Ep.5 Sc.1 Shot 351/352)
(with ROLL BACK & MIX)

318. 2 E 26. INT. PROCESS CHAMBER
(Locked off)
MLS Chair & Box
/Q BOX/ Box starts to work

RUN-ON - Strike box (cont.Sc.26)
Roll back & mix with (raspberry) ripple

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319. 2 E
MLS Chair & NO BOX

320. 5 D
H/A Chair & Box
area with no box.

RECORDING BREAK - 1st day

(ON TO EP.3 SC.40 Pg.39-42 Shot 159-179 and end titles Ep.3)

2nd day - NOT PRE-RECORDED
(follows Shot 316) /1E B1 4C (4A 1st day)/

321. 4 C 27. INT. MAIN PRISON. DAY
(PUSHED IN)
MLS CHARLIE looking in cells R.
He x's fwd. to MCS & stops.
Looks out R.

(CHARLIE IS RETURNING FROM A FRUITLESS SEARCH OF THE COURTYARDS. HE CHECKS THE EMPTY CELLS FOR ANY SIGN OF JO AND DR.WHO.)

/RUN-ON - 2nd day/ ON TO SHOT 324 2nd day

PRE-RECORD 1st day (4)

322. 4 A
(Under stairs)
CHARLIE's p.o.v. of MLS WARDERS' OFFICE DOOR.
(LOCK OFF)

(SUDDENLY THE BOX MATERIALISES IN FRONT OF HIM, THROBBING ANGRILY)

Set-in box RUN-ON - 1st day Roll back & mix with ripple to:-

PRE-RECORD 1st day

323 4 A
A/B with box working.

(CHARLIE STOPS, HORROR STRUCK AND AMAZED)

RUN-ON - 1st day (for box dematerialising after Charlie's death)
(ON TO SHOT 329 - 1st day)

NOT PRE-RECORDED 2nd day (Sc.27 cont.)

324. 4 C (Pushed in)
MCS CHARLIE. Puts hands to head and x's out L.

(THE THROBBING INCREASES AND THE BOX DRAWS CHARLIE TOWARDS IT. AS HE GETS VERY CLOSE THERE IS A CRACKLE OF POWER AND CHARLIE SCREAMS AND COLLAPSES, FACE CONTORTED)

RUN-ON - 2nd day 4 Pull back

(THE BOX THROBS FOR A MOMENT AND THEN VANISHES)

325. 1 E (pushed in)
CHARLIE/Box working

CHARLIE fires at box and drops rifle

326. 4 C
MS CHARLIE firing

327. 1 E
CS BOX working

328. 4 C
A/B
Hold his death fall by stairs

RUN-ON - 2nd day (strike box) ON TO SHOT 331 on 4

PRE-RECORD 1ST DAY (5)

(following after Shot 323)

329. 4 A
(R. of pos.)
BOX by door still working.

RUN-ON 1st day - strike box (roll back & mix with ripple:-

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330. 4 A
NO BOX

RECORDING BREAK - 1st day 4A set up for (Vosper) box materialising

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(ON TO SHOT 347 - 1st day)

(SCENE 27. cont.) - Prison Corridor.

331. 4 C
CHARLIE dead/WARDER'S OFFICE DOOR

(DR.WHO AND JO ENTER.AFTER A MOMENT THEY RUN TO THE BODY)

JO: Look at his face. He's terrified, just like the others./

332. 1 E
Staircase f'g/BODY/DOOR
DR. & JO coming down.

DR.WHO: (THINKS) Yes. Perhaps the creature's learnt to move. Come on, Jo.

333. 4 C
JO/DR. Pan them R. to DR./BODY/JO

(JO AND DOCTOR MOVE OFF)

/1-G VERY FAST/

They rise and X into Process Room

/3F 2E C2 1G (3F on 1st day box fx)/

334. 2 E
DR./JO entering.
PAN THEM L. losing door to box & chair

28. INT. PROCESS CHAMBER. DAY

(JO AND DR.WHO ENTER, AND LOOK AROUND. THE BOX IS MISSING STILL.

THEY GO TO LOOK AT THE CONSOLE)

JO: You were right, Doctor. It's gone.

335. 3 F
DR./VOSPER/MAILER/JO
JO drops gun

MAILER: All right, girlie./ Drop it. I said drop it.

(MAILER AND VOSPER HAVE CREPT UP ON THEM UNOBSERVED. JO DROPS THE GUN.)

336. 1 G
MCS DR.

We've had just about enough of you./

DR.WHO: Yes, but before you pull the trigger, I think/....

337. 3 F
VOSPER/MAILER

DUB BOX FX start

(SUDDENLY HE REACTS IN HORROR AND HIS VOICE TAILS OFF...)

338. 1 G
A/B

MAILER: What's the matter with you?/

DR.WHO: Look, behind you...

MAILER: I've heard that one before.

DR.WHO: Look behind you!

RUN-ON - 2nd day Set in box (ON TO SHOT 341)

(following on from Shot 330)

(SCENE 28 INT. PROCESS CHAMBER (Cont.))

339. 3 F
(Pushed in by door and locked off)
Framed up on door with Prison stairs in b/g.

(SUDDENLY THE THROBBING OF THE BOX IS HEARD. IT HAS MATERIALISED IN THE CORRIDOR BEHIND VOSPER.

VOSPER WHEELS ROUND AND FIRES A SHOT, BUT TO NO EFFECT. THE MACHINE THROBS ANGRILY AND DRAWS HIM TOWARDS IT.

RUN-ON - 1st day Set in box. Roll back & mix with ripple:-

340. 3 F
(pushed in & locked off)
A/B. BOX working

/CAM.3 PULL BACK/

RUN-ON 1st day (ON TO SHOT 342)

NOT PRE-RECORDED
(following Shot 338 - 2nd day

341 3 F
DR./VOSPER/MAILER/JO
See VOSPER firing at box (working)
Pan DR. & JO L. to behind console, losing door.

(THERE IS A CRACKLE OF POWER AND VOSPER COLLAPSES, DEAD. SIMULTANEOUSLY DR.WHO SWEEPS JO TO THE FLOOR AND THEY HIDE BEHIND THE CONSOLE) MAILER FLATTENS HIMSELF AGAINST THE SIDE OF THE DOOR AND PEERS OUT CAUTIOUSLY)

RUN-ON - 2nd day Strike box & set on table, working

PRE-RECORD 1ST DAY (7)

342. 3 F
(Pushed in by door & locked off)
Little bit wider than previously on framed doorway with box working.

RUN-ON - 1st day (strike box) Roll back & mix with ripple to:-

343. 3 F
(Pushed in & locked off)
A/B with NO BOX

(THE BOX HAS GONE)

(ON TO SHOT 347) RECORDING BREAK - 1st day (3 pull back to norm 3F)

PRE-RECORD 1ST DAY (8)

347. 3 F
(R.flattage in)
EMPTY TABLE.

RUN-ON Set in box. Lock off. Roll back & mix with strawberry ripple to:-

348. 3 F
A/B with BOX working

(SUDDENLY THE BOX RE-MATERIALISES IN FRONT OF THEM. THE THROBBING RISES AS IT SWINGS ROUND MENACINGLY ON JO & DR.)

RUN ON - 1st day (ON TO CAPTIONS/SIGNATURE TUNE EP.4)

NOT PRE-RECORDED - 2nd day

349. 2 E
MLS MAILER. PAN HIM L. to pick up BOX in f'g. He exits.

350. 3 F
V.tight DR./JO

(ON TO END TITLES & SIGNATURE TUNE FOR EPISODE 4) - 2nd day

PRE-RECORD 1ST DAY (9)
(EP.5 SC.1 following Shot 348)

351. 3 F
As for Shot 347.
BOX WORKING.

RUN-ON - 1st day Strike box. Lock off. Roll back & mix with blackcurrant ripple to:-

352. 3 F
A/B with NO BOX.

RECORDING BREAK - Set up for Shots 318-320 (Sc.26) 1st disappearance of box)

(On Shot 341 Cam.3)

(2nd day)

(SCENE 28 CONT.)

344.	3	F DR./JO. They peer round console	(JO AND DR.WHO PEER OUT FROM BEHIND CONSOLE. THEY SEE MAILER AND FREEZE AS SUDDENLY THE BOX REMATERIALISES IN FRONT OF THEM.)
345.	2	E MLS MAILER	
346.	3	F A/B They freeze.	

(ON TO SHOT 349 on 2 - 2nd day)

TELECINE:

Stock closing - S/IMPOSE TITLES

1. Dr.Who
JON PERTWEE

2. The Master
ROGER DELGADO

3. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY

4. Jo Grant
KATY MANNING

5. Captain Mike Yates
RICHARD FRANKLIN

Sergeant Benton
JOHN LEVENE

6. Mailer
WILLIAM MARLOWE

Vosper
HAYDN JONES

7. Dr.Summers
MICHAEL SHEARD

Corporal Bell
FERNANDA MARLOWE

Charlie
DAVID CALDERISI

8. Title Music by
RON GRAINER and
BBC RADIOPHONIC
WORKSHOP

9. Prison Officers
BILL MATTHEWS
BARRY WADE
DAVE CARTER
MARTIN GORDON

10. Incidental Music by
DUDLEY SIMPSON

11. Film Cameraman
MAX SAMETT
Film Editor
HOWARD BILLINGHAM

Signature tune

12 Fights arranged by
HAVOC

13. Visual Effects
JIM WARD

14. Script Editor
TERRANCE DICKS

15. Designer
RAY LONDON

16. Producer
BARRY LETTS

17. Directed by
TIMOTHY COMBE

BBC-tv

FADE SOUND AND VISION